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


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Parke-Bernet galleries, New York.

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OF ART

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NOTABLE PAINTINGS
BY OLD MASTERS

Works by XIX Century Artists

From the Collection of the Late

Mr & Mrs Charles E. F. McCann

Together with Property of

The Daniel & Florence Guggenheim Foundation

AND OTHER OWNERS



Public Auction Sale

February 21 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1945

SALE NUMBER 637

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Weekdays from 9 to 5 • Closed Sunday*

PUBLIC AUCTION SALE

*Wednesday Evening, February 21
at 8:15 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

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OTTO BERNET • HARRY E. RUSSELL, JR
LOUIS J. MARION • A. N. BADE

1945

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by

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And Works by

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MOSNIER, BOUCHER, BOZE, COROT

REYNOLDS, HOPPNER, STUART

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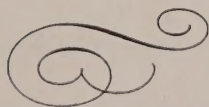
Property of

The Daniel & Florence Guggenheim Foundation

BY ORDER OF THE DIRECTORS

And Other Owners

BY THEIR ORDER



Public Auction Sale

February 21 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC

NEW YORK 22 · 1945

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EVENING SESSION

Wednesday, February 21, 1945, at 8:15 p.m.

CATALOGUE NUMBERS 1 TO 91 INCLUSIVE

AUGUSTE BONHEUR

FRENCH: 1824-1884

625- 1. *HOMEWARD BOUND*. A peasant in broad-brimmed hat, carrying his sabots, is fording a stream, leading a team of oxen drawing a haywagon; in the wagon a peasant woman in green holding a child. Sunlit hayfield in the background. Signed at lower left AUG. te BONHEUR. (N. Y. Private Collector) 24 x 34 inches

MARTIN RICO Y ORTEGA

SPANISH: 1850-1908

275- 2. *VIEW OF VENICE*. Colorful figures of women and children before the iron balustrade of an arched bridge spanning the blue waters of a canal; with gondolas in the distance, and the terra cotta and white façades of *palazzos*. Signed at lower left RICO. (N. Y. Private Collector) Panel: 14½ x 9¼ inches

From M. Knoedler & Co., Inc., New York

50- EMILE VAN MARCKE

FRENCH: 1827-1890

3. *CATTLE IN PASTURE*. Brown and white cows standing in the foreground of an open landscape on the bank of a marshy pond; other cattle seen grazing in the wide meadows in the distance. Bright blue summer sky. Signed at lower right EM VAN MARCKE. (Long Island Private Collector) 9½ x 14½ inches

Collection of Joseph Eastman, New York, 1923

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

325- 4. *LANDSCAPE*. A cascading brook flowing through a rocky landscape into the centre foreground, at either side trees in dark russet foliage partly screening a luminous twilight sky. Signed at lower right R. A. BLAKELOCK. (N. Y. Private Collector)

16 x 24 inches

Collection of Catholina Lambert, New York, 1916

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

5. *SUNSET*. Brilliant orange light of a sunset reflected in low clouds and outlining dark foliage of trees in the middle distance. A stream flowing diagonally into the right foreground is bordered by a road along which a woman is walking. (Church)

Cradled panel: 12¼ x 15¾ inches



[NUMBER 6]

JOSEF ISRAELS

DUTCH: 1824-1911

6. *ON THE HOLLAND COAST*. A peasant woman carrying a basket on her back and a sleeping child on her arm, walking in profile along the beach, and gazing towards the sea. Signed at lower left JOSEF ISRAELS. (*N. Y. Private Collector*)

Panel: 15 x 8¾ inches

From M. Knoedler & Co., Inc., New York

[See illustration]



[NUMBER 7]

Withdrawn

DANIEL RIDGWAY KNIGHT

AMERICAN: 1839-1924

7. *NORMANDY PEASANT GIRL*. A peasant girl in grey jacket with striped sleeves, blue apron, and sabots, standing on the flowering bank of the river before overhanging bushes in the background. She holds a scythe, and shades her eyes looking across the river; at her side is a bundle of hay. An arched bridge and buildings are seen in the right distance. Signed at lower left RIDGWAY KNIGHT, *Paris*. (N. Y. Private Collector)

22 x 18¼ inches

[See illustration]



[NUMBER 8]

JEAN JACQUES HENNER

FRENCH: 1829-1905

8. *GIRL IN GREEN*. Bust-length portrait of an auburn-haired young girl in profile to the left, wearing a green cloak; her head turned looking toward the observer, her face and neck lighted by a strong light from above. Dark background. Signed at lower left

J. J. HENNER. (*Long Island Private collector*)

22 x 18¼ inches

Collection of Peter Schemm, New York, 1911

From M. Knoedler & Co., Inc., New York

[See illustration]



[NUMBER 9]

PAUL JEAN CLAYS

BELGIAN: 1819-1900

9. *LEAVING THE HARBOR*. Two Dutch fishing boats in a light breeze on the wide waters at the mouth of the Scheldt, with figures in a dinghy moored to the right.

In the background a shore, and a windmill silhouetted before the cumulus sky. Signed at lower right P. J. CLAYS. (*Long Island Private Collector*) Panel: $21\frac{3}{4} \times 17$ inches

Collection of Samuel Owens, Pittsburgh, Pa., 1923

[See illustration]



[NUMBER 10]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

10. *BEARING GIFTS TO THE PRINCESS*. Night scene before the ruins of an aqueduct, with five maidens in white attending a princess seated at centre on a blue dais, with infant amors at her side; at her feet silver and gold offerings brought by figures in trailing gowns of gray, saffron and rose. Signed at lower left MONTICELLI. (N. Y. Private Collector)

20½ x 40 inches

Purchased from the artist

Collection of Catholina Lambert, New York, 1916

[See illustration]



[NUMBER 11]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

11. *LUZANCY: ARCADE DE VERDURE SUR UN SENTIER DU COTEAU.*

Green trees in feathery foliage screening a blue sky flecked with clouds and bordering a path upon which a couple is walking followed by a white goat. In the left foreground a woman in mauve skirt and red cap is bending picking wildflowers. Signed at lower left COROT. (Church)

12¾ x 16 inches

3300-Painted about 1871-72

Collection Marcotte, Paris, 1884, no. 18

From Durand-Ruel, Paris

Collection Brame, Paris

Exhibited at the Ecole des Beaux-Arts, Paris, 1875, no. 65

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 274, no. 2084, illus. p. 275

[See illustration]

JEAN BAPTISTE MALLETT

FRENCH: 1753-1835

650- 12. *LES JOIES DE LA FAMILLE*. Interior of a cottage, with a young woman in a coral red, yellow and white gown, seated at centre holding a child, an older woman sitting at her side with a boy leaning on the back of her chair. At the left, two girls standing at the foot of stairs, and a woman seated seen from the back, facing a fireplace. (N. Y. Private Collector) Gouache: $9\frac{3}{8} \times 12\frac{1}{2}$ inches

Companion to the following

Collection of Paul Dutasta, Paris, 1926, no. 61, illustrated in the catalogue

[See illustration]

JEAN BAPTISTE MALLETT

FRENCH: 1753-1835

650- 13. *LA FIANCEE*. A rustic interior, with a young girl in yellow, rose, and white gown, with ruffled mob-cap, standing before an open window, a small child in scarlet clasping the knee of a youth seated beside a table, with one hand outstretched in a gesture. A boy lies upon a bench in the shadow behind him; an older woman is seated watching the girl in the foreground at the left. (N. Y. Private Collector) Gouache: $9\frac{3}{8} \times 12\frac{1}{2}$ inches

Companion to the preceding

Collection of Paul Dutasta, Paris, 1926, no. 60, illustrated in the catalogue

[See illustration]

SIR THOMAS LAWRENCE, P.R.A. (Attributed to)

BRITISH: 1769-1830

350- 14. *H.R.II. THE DUKE OF YORK*. Half-length portrait, looking to half left, in black double-breasted coat with velvet collar showing a buff waistcoat and high black stock with the scarlet ribbon and star of the order of the Bath. Shaded gray-brown background. (Long Island Private Collector) Panel: $12 \times 9\frac{1}{2}$ inches

Frederick Augustus, Duke of York and Albany (1763-1827), second son of George III; elected to the bishopric of Osnaburg, 1764; created Duke of York 1784. Married the eldest daughter of Frederick William II of Prussia, 1791. Commanded the English army in Flanders, 1793-5; field-marshal, 1795; and commander-in-chief, 1798-1809.



[NUMBERS 12 AND 13 (ABOVE)]



[NUMBER 15]

FRANCOIS CLOUET AND ATELIER

FRENCH: 1505-1572

15. *FRANCOIS DE COLIGNY*. Portrayed at bust-length to half left, wearing a striped black doublet with jeweled pendants on the breast and shoulders, and with a heavy woven rope of pearls and goffered lace ruff. Gray background. (*McCann*)

Panel: 12 x 9 inches

François de Coligny, Seigneur d'Andelot (1531-1569), famous French general, was the youngest brother of Gaspard de Coligny. He took part in the various campaigns during the reigns of Francis I and Henry II. Was made prisoner in Italy (1551), and kept in captivity in Milan until 1556. During this time he read the works of Calvin, and embraced Protestantism, as his brothers had done. He won Orléans (April 1562) to the Protestant cause; and fought at Dreux, St. Denis, and Jarnac. He died shortly afterwards, believed to have been poisoned at the instigation of Catherine de Medici.

Collection of C. S. Mori, Director of the Monte Carlo Museum of Art

From the John Levy Galleries, New York, 1929

Exhibited at the John Herron Art Institute, Indianapolis, Indiana, 1942-1944

[See illustration]



[NUMBER 16]

SCHOOL OF LYON

XVI CENTURY

16. *PORTRAIT OF A GENTLEMAN*. Bust-length portrait to half right, looking toward the observer, wearing a black cap and black doublet with high embroidered white collar edged with ruching. Green background. Dated at upper left 1566. (*McCann*)

Cradled panel: 7½ x 6 inches

Collection of C. S. Mori, Director of the Monte Carlo Museum of Art

From the John Levy Galleries, New York, 1930

Exhibited at the Dallas Museum of Fine Arts, Dallas, Texas, 1942-44

[See illustration]



[NUMBER 17]

FRANS POURBUS THE ELDER

FLEMISH: 1545-1581

17. *PORTRAIT OF A NOBLEMAN*. At half length to half left, wearing a small tilted black cap, and black doublet and cape with high narrow neck ruff, and red and white cuffs. He holds a flower pressed in a wallet in the right hand, the left hand resting on a book placed upon a table. In the background, a fluted column, and aperture with view of landscape with a village church bordering a sea; at upper left, an escutcheon.

The reverse with an interesting early Flemish painting, apparently by a different hand, representing the Holy Family in a landscape, with the Madonna in light gray cloak, seated on a parapet in the foreground, holding the Child, S. Joseph appearing in a building in the background chopping wood. (*McCann*)

Panel: 15½ x 11½ inches

From the John Levy Galleries, New York, 1930

Exhibited at the William Rockhill Nelson Gallery of Art, Kansas City, Missouri, 1942-44

[See illustration]

MARCELLIS KOFFERMANS

FLEMISH: fl. 1549-1579

200- 18. *THE ENTOMBMENT*. Figures surrounding the tomb and carrying the nude Christ, with the kneeling Magdalene embracing His feet; at the right is the swooning Virgin in rose and green robes. A lantern upon a branch hangs over the tomb. (*Abeles*)

Cradled panel: 12¼ x 9 inches

Collection of Mrs Leo F. Wormser, New York, 1937

LUCAS VAN VALCKENBURG

FLEMISH: 1540-c. 1628

350- 19. *VILLAGE SCENE*. A narrow winding river bordered by village buildings and roads upon which cattle and other domestic animals are wandering, with figures in the foreground, one astride a horse drawing a two-wheeled cart, others crossing a wooden footbridge. Signed at lower right with monogram L.V.V. and dated 1610. (*N. Y. Private Collector*)

On copper: 8¼ x 13 inches

JAN BREUGHEL

FLEMISH: 1601-1678

375- 20. *LANDSCAPE WITH FIGURES*. Village houses and a church bordering a stream flowing into the right foreground with figures on the banks, the main stream seen in the middle distance at the left. Hilly background with a windmill silhouetted before cumulus clouds. (*N. Y. Private Collector*)

Panel: 5¾ x 7¾ inches

FLEMISH SCHOOL

XVII CENTURY

75- 21. *EUROPA AND THE BULL, AFTER PAOLO VERONESE*. Europa mounted on a white bull led by a *putto* with a flying amor overhead; four maidens in attendance surround her, a dog appearing at the left. Landscape background. (*Kolle*)

9 x 11½ inches

Note: Accompanied by a MS certificate by Dr. W. Suida, dated New York, October 1941, which states: "This sketch after Paolo Veronese's famous "Europa" and precisely after the version preserved in the Galleria Capitolina in Rome is made by a skillful painter of the XVIIth Century who adopted A. van Dyck's technique."

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

1150- PETER PAUL RUBENS (School of)

FLEMISH: XVII CENTURY

22. *BACCHANALIAN SCENE*. The nude Bacchus crowned with a wreath of grapevine supported by a satyr and a laughing nude youth, with a tiger walking at the side. At the left, two figures, one a woman in rose-red gown wearing a mask on her head and carrying a lighted torch. (*N. Y. Private Collector*)

Cradled panel: 11½ x 16 inches



[NUMBER 23]

JACOB WILLEMSZ DE WET

DUTCH: 1610-1671

250- 23. *CHRIST AMONG THE DOCTORS*. The youthful Christ in grey tunic, standing beside the High Priest who is seated at the centre holding an open volume on his knees, and surrounded by four figures and his batonnier; several turbaned theologians consulting the writings of the prophet appear in the background, with S. Joseph and the Virgin on a balcony at the right. Signed at lower left J. DE WET, f, and dated 1635. (*Kolle*)

Cradled panel: 19 x 25½ inches

Note: Dr W. Suida (New York, August 1941) writes of the above: "Jacob Willemsz de Wet mentions in his diary among the subjects of his paintings "Christ and the Doctors in the Temple". Two signed pictures, in the Museum at Brunswick and the present one, correspond with this title. Both were painted by Jacob de Wet, when he was a young man and the impressions of his apprenticeship with Rembrandt were still fresh. Our picture is signed and dated 1635." The certificate will be given to the purchaser.

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

[See illustration]



[NUMBER 24]

JAN STEEN

DUTCH: 1626-1679

24. *PRESENTATION IN THE TEMPLE*. Interior, with the officiating priest in gold, scarlet and white robes, kneeling on a dais at the right holding the Child. S. Joseph standing at his side with the High Priest to the left, Mary appearing in the background. In the immediate foreground, two young girls kneeling by the steps with their backs to the observer, one holding flowers. To the left are a multitude of figures including women with children; a young girl in a rose mantelette standing upon the steps fingering a cage with two doves. Signed at lower right on base of pedestal J. STEEN. (N. Y. Private Collector)

Cradled panel: 18½ x 22½ inches

900- *Note:* An authentication by Dr William R. Valentiner, dated New York, June 6th, 1939 (which is now unavailable) reads as follows: "The painting reproduced in this photo (on panel h. 18½ w. 22½ in.) is in my opinion a characteristic original work by Jan Steen. It is one of his rare religious subjects ('The Presentation in the Temple'), and is executed in his later period as the unusually elongated figures prove. The composition shows the influence of Rembrandt, especially of the 'Circumcision' which Rembrandt executed in 1646 for Prince Frederic Henry and which is lost (copy in the Brunswick Museum). Here we find the same two girls in lost profile in the right corner. The style of the painting with its delicate colours and its 'clair obscure' has also some relation to Rembrandt's pupil Aart de Gelder. The painting is fully signed in the right corner." A copy of Dr Valentiner's endorsement will be given to the purchaser. The painting comes from St. Petersburg and has on the back of the panel the seal of the Russian Emperor Paul I.



[NUMBER 25]

NETHER-RHENISH MASTER

EARLY XVI CENTURY

250- 25. *THE PROCESSION TO CALVARY*. The *Via Dolorosa*, with the Saviour at the right in shaded mauve robe, fallen under the weight of the cross, S. Veronica at the left in brocade surcoat, holding the handkerchief bearing His sacred image. Behind her appear the mourning Virgin and S. John the Evangelist in scarlet and rose, surrounded by a throng of figures in contemporary dress, with a man in profile carrying a ladder. The walls of Jerusalem seen in the background. (N. Y. Private Collector)

Panel: $14\frac{3}{4} \times 11\frac{1}{4}$ inches

Note: Composition based on the woodcut by Albrecht Dürer executed in 1509; see V. Scherer, *Dürer* (Klassiker der Kunst), 1908, p. 240.

Exposición Retrospectiva de Arte, Provincial Museum, Saragossa, 1908

[See illustration]



[NUMBER 26]

SCHOOL OF PROVENCE

CIRCA 1500

45- 26. *PIETA*. The Madonna seen at three-quarter length, in green rose-lined hooded mantle with white wimple and brown robe, supporting the nude body of the Saviour on her knees, with the Magdalene in rose-red gown kneeling at his feet at the right, the two Marys in hooded cloaks appearing behind her; at the left the youthful S. John the Evangelist in white and crimson robe. Gold background diapered in crimson. (N. Y. Private Collector)

Panel: $17\frac{1}{4} \times 15\frac{3}{4}$ inches

[See illustration]



[NUMBER 27]

Withdraw

DIRK BOUTS (Follower of)

NETHERLANDISH: XV CENTURY

27. *CHRIST WITH THE CROWN OF THORNS: TRIPTYCH*. Bust-length figure of the Saviour, wearing a gray robe and the crown of thorns, his hands crossed upon his breast. Blue background with gold halo.

The wings with Latin inscriptions on the interior; the exterior with full-length figures of S. Clara in gray Franciscan dress, holding a cross, and S. George in armor with tabard and helmet and sword. (*De Beughem*) Panel: 21 x (width open) 32 inches

Note: The bust-length figure of the Savior with the crown of thorns was a favorite subject in the atelier of Dirk Bouts. Dr Max Friedländer catalogues these as by a follower of Bouts (*Die Altniederlaendische Malerei*, vol. III, plate LXIX and p. 124). The above also shows influences of Roger Van Der Weyden as seen in the finely executed hands.

[See illustration]



[NUMBER 28]

THE LUNA MASTER

TOLEDO: fl. 1488

28. *THE BLESSING SAVIOUR: TRIPTYCH*. Centre panel with the bust-length figure of the Saviour in brown robe, wearing the crown of thorns, and holding up both hands exhibiting his wounds; landscape background seen beyond an arched portico.

The wings with full-length figures of S. Augustine at the left in bishop's robes, holding a heart and crozier, and, at the right, S. Sebastian in armor with rose and green cloak, holding a bow and arrows; both standing before gold Gothic-patterned cloths-of-honor. The exterior of the wings represents the angel and Madonna of the Annunciation, in *grisaille* except for the face and hands of the figures and the banderoles. The wings probably by the Pacully Master. (N. Y. Private Collector)

Panel: $18\frac{1}{4}$ x (width open) $27\frac{3}{4}$ inches

Note: The attribution for the central panel, giving it to the Luna Master, has been made by Prof. Chandler R. Post, who has published an interesting account of this artist in his *History of Spanish Painting*, 1933, vol. IV, part II, p. 370, ff.

[See illustration]



[NUMBER 29]

JACOB WILLEMSZ DE WET

DUTCH: 1610-1671

250- 29. *KING SOLOMON AND THE QUEEN OF SHEBA*. Interior of Solomon's palace, with the monarch seated on a high throne at the left beneath a canopy, holding a sceptre, with attendants at either side of the throne, and the Queen of Sheba in yellow and crimson robes attended by three maidens kneeling before him bearing gifts. Signed at lower right J. DE WET, *ft.*, and dated 1635. (N. Y. *Private Collector*)

Panel: 25 $\frac{3}{4}$ x 34 $\frac{1}{2}$ inches

[See illustration]

WILLEM VAN NIEULANDT

FLEMISH: 1584-1635

175- 30. *RESUSCITATION OF SEMIRAMIS*. The Saviour in a white drapery standing over the tomb of Semiramis, surrounded by a throng of figures including citizenry and warriors carrying an array of banners and torches, and scholars crowned with laurel wreaths. In the foreground, infant *putti* with a goat, and at the left a burning altar. Signed on stone over tomb GVILMO VAN NIEVLANDT, and dated *Ao* 1613.

Panel: 19¾ x 26¾ inches

EGLON HENDRIK VAN DER NEER

DUTCH: 1643-1703

200- 31. *THE CONCERT*. An interior lighted by a casement window at the right, with four figures surrounding a table covered with a red Oriental carpet, one a lady in a white gown playing a lute, and two men playing musical instruments, the other a woman with a music book; at the right a room with a tiled floor and a view through an open door beyond.

29 x 23¾ inches

From the F. Kleinberger Galleries, New York

HENDRIK VAN STEENWYCK

FLEMISH: 1580-1649

225- 32. *INTERIOR OF A CATHEDRAL*. Figures of ladies and gentlemen in contemporary costumes and priests seen in the central vaulted-aisle of a cathedral looking toward the altar; the side aisle visible through the arches. Signed on dais before the altar at the left with initials H.V.S. (*Marlowe*)

Cradled panel: 21 x 26¼ inches

ABRAHAM CORNELISZ BEGEYN

DUTCH: 1637/8-1697

150- 33. *DEPARTURE FOR HUNTING*. Three mounted cavaliers before a tent with trumpet, pipe and wine glass. A dismounted figure in scarlet doublet, with a dog, stands in the centre foreground conversing with a woman mounted on a brown horse; a white horse stands to the left feeding from a manger. Cattle, goats and sheep are recumbent in the right foreground, before a stone wall supporting an urn; in the background, other cattle passing a higher wall, surmounted with greenery. Landscape vista at the left. Signed at lower left A. BEGEYN, f. (*Kolle*)

31¾ x 35½ inches

Note: Accompanied by an MS certificate by Dr. W. Suida, dated New York, August 1941, which states: "Abraham Cornelisz Begeijn, who signed this attractive picture representing 'The Departure for Hunting', is well known in his skillful Italian landscape. Among his pictures in prominent European galleries we find another landscape with a hunting party in Copenhagen."

FLEMISH SCHOOL

EARLY XVII CENTURY

325- 34. *NATIVITY WITH DONORS: TRIPTYCH*. The Madonna in rose gown and blue cloak, kneeling with hands crossed in adoration before the Child lying in a manger; four angels at the left, and three flying overhead, holding sheets of music; in the background, S. Joseph standing beside the ass.

The wings, each with a kneeling figure of a donor in nun's robes, holding a rosary, S. John the Baptist with a lamb, standing in the background in the left panel, S. Catherine at the right. The wings inscribed with age of donors, and dated 1614.

Panels: total height 33½ x (width open) 48 inches

MORETTO DA BRESCIA (ALESSANDRO BONVICINO)

BRESCIAN: c. 1498-1554

325- 35. *ADORATION OF THE SHEPHERDS*. Interior of the stable with the Madonna in rose-red gown and peacock blue mantle leaning, placing the nude infant Christ in the manger; S. Joseph in scarlet cloak standing at the right, with the ox and the ass appearing behind him, and three flying cherubs overhead. At the left, an angel in a mandorla appearing to the shepherds, two of whom enter the stable, the foremost carrying a lamb on his shoulders. (N. Y. Private Collector) Cradled panel: $15\frac{3}{4} \times 14$ inches

Note: Accompanied by a MS authentication by Dr August L. Mayer, which reads as follows (translation): "This charming 'Adoration of the Shepherds' . . . is in my opinion a good and very characteristic painting of a Brescian master and I consider it a very interesting early work by Alessandro Moretto da Brescia, executed in all probability about 1520. The type of the Virgin is very characteristic of Moretto, and the little angel at the left can be compared with the 'Apparition of Christ to a Saint' (Bergamo, Galleria Morelli). The picture is interesting not only for its composition but also because of its artistic relations to the works of Romanino and to Savoldo, relations which are to be found also in other works by Moretto. The painting is well preserved for its period."

SCHOOL OF ROMAGNA

EARLY XVI CENTURY

175- 36. *PRESENTATION OF CHRIST IN THE TEMPLE*. The Holy Family at the left, with the Virgin in rose gown and green cloak presenting the Child to the priest standing on a dais at centre, in gold and green dalmatic; at the right, two figures, one of a woman in scarlet and white robes. Gray architectural background, with columns and wall hung with swags of fruit. Dated on pedestal 1515.

Cradled panel: $15\frac{3}{4} \times 12\frac{3}{4}$ inches

Note: Dr Richard Offner, in an authentication dated New York, November 1, 1944, which accompanies the above painting, writes as follows: "The small and attractive *Presentation of Christ in the Temple* that bears the date 1515, is very interesting for the rarity of the school responsible for its painting. This school was situated in the Romagna of which Rimini was the chief centre. The presentation shows a mingling of influences derived from Melozzo da Forlì, from Raphael, and from Giorgione."

From the Palazzo Gerini, Florence

Collection of Mrs Joseph Heine, Parke-Bernet Galleries, Inc., 1944

TOMMASO DI STEFANO

TUSCAN: c. 1496-1564

2000- 37. *THE NATIVITY*. The Holy Family in the foreground, before the ruins of a stone arch, with the Madonna in scarlet gown and blue-green mantle, kneeling at the centre, her hands folded in adoration before the nude Christ child lying on the ground leaning against a cushion; S. Joseph seated in profile at the left in rose-red mantle; the ox and the ass appearing by the arch at right. Landscape background, with the procession of the Magi approaching along the shore of a lake, and the angels appearing to the shepherds; with a distant prospect of hills and castles. (*Guggenheim Foundation*)

Cradled panel: $29\frac{1}{2} \times 23\frac{1}{2}$ inches

Collection of Prince Orloff, Petrograd

Collection of C. S. Mori, Director of the Monte Carlo Museum of Art

[See illustration]



[NUMBER 37]

RAFFAELLINO DEL GARBO

FLORENTINE: 1466-c. 1524

38. *MADONNA AND CHILD WITH THE INFANT S. JOHN AND TWO ANGELS*. The Madonna, in rose-red gown and peacock blue mantle, with transparent white wimple and cream-colored veil partly covering her hair, is seen at three-quarter length to half left, seated on a parapet. She holds the infant Christ, wrapped in a mauve shawl, Who reaches toward a pomegranate held by an angel in rose gown standing at the left. At the right, a second angel in green, mauve and saffron robes. With the right hand, the Madonna caresses the cheek of the infant S. John, who is kneeling at her side in adoration before the Saviour. Landscape background with trees and buildings, and mountain peaks on the horizon. (*Morley*)

Tondo, diameter: 44½ inches

Note: Mr Bernhard Berenson (*Drawings of the Florentine Painters, v. infra*) writes of the above painting from the famous Benson collection: "Yet another tondo of the same kind and style, but showing an even further departure in sentiment from Filippino is the one which belongs to Mr Robert Benson of London. In composition, however, it is but an improvement upon Filippino's Sant' Angelo tondo . . . Here the arrangement again reminds us of Raphael, but this time the *Terranuova Madonna* [Berlin, no. 247 A] (Footnote: The question may be asked whether Raffaellino may not have painted this, and the Berlin tondo, under the inspiration of Raphael while the latter was in Florence . . . The influence may conceivably have flowed the other way, for Raphael was not above learning from anyone whose art was congenial to his own . . .) The Madonna's head brings to mind still another artist, this time Botticelli . . . I have thus far mentioned but three pictures whose attribution to Garbo could not possibly call forth a contrary opinion. There remains but one other work which is universally accepted as his. . ."

Mr Lionel Cust describes the picture as the important tondo from the William Graham collection (*v. infra*), equal in value "to that of the famous painting by the same artist in the Berlin Museum which is considered his masterpiece."

Painted about 1495

Collection of Lord Crawford

Collection of William Graham, Esq.

Collection of Robert H. and Evelyn Benson, London

From Duveen Bros., New York

Collection of William Randolph Hearst, New York

Collection of Colonel H. Stewart, Dallas, Texas

Exhibited at Burlington House, London, 1879 (as by *Domenico Ghirlandajo*)

Exhibited at the New Gallery, London, 1893-4, no. 140

Exhibited at Burlington House, London, 1910, no. 9 (as by *Raffaellino del Garbo*)

Exhibition of Old Italian Masters, City of Manchester Art Gallery, Manchester, 1927

Exhibition of Italian Art, Royal Academy, London, 1930 (not listed in the catalogue)

[*Continued*]



[NUMBER 38]

Number 38—Concluded]

Exhibited at the Museum of Art, Santa Barbara, Calif., 1943

Described in Hermann Ulmann, *Raffaellino del Garbo*, Repertorium Für Kunstwissenschaft, 1894, vol. xvii, p. 104

Described by C. J. Ffoulkes, *Le Esposizioni d'Arte Italiana a Londra*, Archivio Storico Dell 'Arte, vol. vii, 1894, p. 163

Illustrated in the *Portfolio of Photographic Reproductions of Pictures in the Early Italian Art Exhibition*, New Gallery, London, 1894, no. 140

Described in Bernhard Berenson, *The Drawings of the Florentine Painters*, 1903, vol. I, p. 83

Described and illustrated in Salomon Reinach, *Repertoire de Peintures du Moyen Age et de La Renaissance*, 1905, vol. I, p. 162

Described by Lionel Cust, *La Collection de M. R.-H. Benson*, Les Arts, October 1907, p. 26

Described and illustrated in Gustavo Frizzoni, *I Nostri Grandi Maestri*, L'Arte (edited by Adolfo Venturi), 1907, vol. 10, p. 90, illustrated p. 89

Recorded in Bernhard Berenson, *The Florentine Painters of the Renaissance*, 1909, p. 136

Described in C. J. Ffoulkes, *Esposizione di Antichi Maestri a Londra*, L'Arte (edited by Adolfo Venturi), 1910, vol. 13, p. 304

Recorded and illustrated in J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in Italy*, 1911, vol. iv, opp. p. 304

Described and illustrated in Tancred Borenius, *Catalogue of Italian Pictures*, 1914, p. 65-6, no. 34, and pl. opp. p. 65

Described in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1931, vol. xii, p. 442

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 479

Recorded in Bernhard Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 411

[See illustration facing page 24]

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

39. *FERDINAND DE BOISSCHOT, BARONET OF SAVENTHEM*. Aristocratic standing figure, seen at three-quarter length, slightly to the left, leaning the left arm on the base of a column. Wearing a black doublet with goffered white ruff and cuffs, and cloak lined with brown fur, with the red emblem of the Order of St. Jacques on his breast. (*McCann*) 48 x 36¾ inches

Ferdinand de Boisschot (d. 1649) Chevalier of the Military Order of St. Jacques, Comte de Erpo, Baron de Saventhem and Seigneur de Nosseghem, Sterrebeecke, Quadereble, Fontaine and Bigaerde, was the son of Jean Baptiste, Chevalier, Maître de Requeste d'hostel of King Philip II, and Councillor in his Private Council. Ferdinand was elected to this same council by the Archduke in the year 1608, having previously held for eleven years the rank of Auditeur General of the Army, from which he advanced himself to States-Counsel and Chancellor of Brabant. He was Lieutenant to Philip II in the sovereign's Feudal Court of Brabant during the years 1623, 1626 and 1629 respectively. He had issue of several children by Anne Camudio, among whom was François de Boisschot, Comte de Erpo, Baron de Saventhem. Ferdinand de Boisschot, Chancellor of Brabant, died at Brussels October 24th, 1649, and was interred in the Church of Notre Dame du Sablon. He had been a patron of Van Dyck, before the painting of the above portrait. Two pictures were commissioned by him for the village church at Saventhem, one a Holy Family which was destroyed by French troops in 1672, the other representing S. Martin dividing his cloak, which still hung in the church at the outbreak of the war. In 1920, Mr Charles Leon Cardon of Brussels gave to the Toledo Museum a sketch for this painting which was at the time unveiled by King Albert of Belgium.

In 1630, Van Dyck finished companion portraits of Ferdinand de Boisschot and his wife, Anna Maria de Camudio. The portrait of Anna Maria is in the collection of the Duke of Arenberg at Brussels, measures 44¾ x 38 inches, and is dated 1630. Another portrait, practically identical with the above, is illustrated in Gustav Glück, *Van Dyck* (Klassiker der Kunst), 1931, p. 310. Dr. Glück mentions other portraits in the collection of Mr Max Rothschild and the Sackville Gallery, London, and a bust-length portrait in the collection of Albert St. Wiggins, New York.

An authentication by Dr William R. Valentiner (dated Detroit, November 12, 1929), the original of which is now unavailable, is included in a printed brochure which will be given to the purchaser and reads as follows: "The painting reproduced in this photograph is in my opinion a characteristic and original work by *Anthony van Dyck*, painted during his second Antwerp period. The picture represents Ferdinand Boisschot, Baronet of Saventhem (Brabant) for whom Van Dyck painted the St. Martin dividing his cloak in the church of Saventhem in 1621. (Boisschot died in 1649 as Chancellor of Brabant.) It is painted most likely in 1630 since a replica of the head has the date of this year. The painting is an excellent example of Van Dyck's style of his middle period and is in a fine state of preservation."

Painted about 1630

From the Hume Collection, London

From the Ehrich Galleries, New York, 1929

From the John Levy Galleries, New York, 1930

Exhibited at the Society of Liberal Arts, Joslyn Memorial, Omaha, Nebraska, 1942-1944

See Jules Guiffrey, *Sir Anthony Van Dyck, His Life and Work*, 1896, p. 26

Recorded in Gustav Glück, *Van Dyck*, 1931 (Klassiker der Kunst), p. 553

[See illustration]



[NUMBER 39]



[NUMBER 40]

LOUIS MICHEL VAN LOO

FRENCH: 1707-1771

1400- 40. *PORTRAIT OF A LADY*. Three-quarter length figure of a young woman in flowered white and gold satin gown with sapphire blue velvet mantle lined with ermine; seated to half right on a rose-red velvet *canapé*. Her hair powdered and dressed with an amber brown velvet cap trimmed with blue plumes and pearls; her head outlined against a draped brown hanging. Signed at middle right L. M. VAN LOO, and dated 1769. (N. Y. Private Collector)

36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ inches

[See illustration]



[NUMBER 41]

JEAN LAURENT MOSNIER

FRENCH: 1743/4-1808

41. *LADY BOYD*. Portrayed at three-quarter length, standing to half right, leaning the left arm on the back of a red chair. She wears a black silk gown with white sleeves and transparent fichu, with a scarlet sash, and scarlet ribbon binding her powdered hair.

Signed at middle right J. L. MOSNIER f., and dated 1791. (*Long Island Private Collector*)

45½ x 35 inches

Note: A painting entitled *Portrait of a Lady* (*Mrs. Boyd*) was exhibited at the Royal Academy, London, in 1792 (no. 332).

From the John Levy Galleries, New York, 1928

[See illustration]

JOSEPH BOZE

FRENCH: 1744-1826

42. LOUIS ANTOINE D'ARTOIS, DUC D'ANGOULEME, AS A CHILD.

Portrayed at half length, to half left, looking toward the observer, wearing a curled and powdered periwig, and sky blue coat trimmed with pink braid and gold and silver lace, with a rose-colored vest, and blue ribbon and Star of the St. Esprit. (McCann)

Oval: 22 x 18¼ inches

Note: A pastel of the same subject, dated 1785, is in the Louvre Museum, Paris. See

4500 - Ratouis de Limay, *Les Pastels du xvii et du xviii Siècle au Musée du Louvre*, n.d., plate 54.

From Jacques Seligmann & Co., New York

Exhibited at the William Rockhill Nelson Gallery of Art, Kansas City, Missouri,

1942-1943

[See illustration]



[NUMBER 42]

NICOLAS LANCRET

FRENCH: 1690-1743

43. *LA LETTRE*. Groups of figures in a park landscape, with a young girl in a buff yellow satin gown with a small blue cap perched on the side of her head, seated at centre reading a letter, a youth in golden yellow costume at the right, looking over her shoulder. At the left, a group of four seated on the ground conversing, and in the background a couple strolling. Tall slender trees in summer foliage screen the luminous sky. (*McCann*)

25 x 21½ inches

2500- *Note:* An authentication by Dr William R. Valentiner, dated Detroit, December 3, 1930, which is now unavailable, reads as follows: "The painting reproduced in this photograph is in my opinion a characteristic and original work by Nicolas Lancret, charming in colour and in an excellent state of preservation, executed about 1725-30."

From Wildenstein & Co., Inc., New York

From the John Levy Galleries, New York, 1932

Exhibition of Masterpieces of Three Centuries, Wilmington Society of the Fine Arts, Wilmington, Del., 1931, no. 40

Exhibited at the Dallas Museum of Fine Arts, Dallas, Tex., 1942-1944

[See illustration]



[NUMBER 43]

FRANCOIS BOUCHER

FRENCH: 1703-1770

44. *LE DESSIN*. Depicting a young girl with fair hair braided and bound with white ribbons, wearing a yellow and white gown exposing her breast, with a sky blue scarf over the right shoulder. She is seated in a scarlet chair, holding a drawing board which she rests upon a scarlet-covered table, beside a pallet and brushes, and a plaster portrait bust. In the background a draped dove gray hanging. (N. Y. Private Collector)

32 x 45 $\frac{3}{4}$ inches

From Eugene Glaenzer, New York

[See illustration]

Comparison painting "La Musicienne" in the
Crown Art Gallery, Washington, D.C.



[NUMBER 44]

FRANCISCO JOSE DE GOYA Y LUCIENTES

SPANISH: 1746-1828

45. *COUNTESS MARIA JOSEFA FRUTOS*. A young woman in Nile green dress with high waist and round neck, wearing long white gloves, and holding a fan; portrayed at three-quarter length, seated to half-right upon a yellow divan. (*Guggenheim Foundation*) 32½ x 26½ inches

Note: Accompanied by a MS endorsement by Dr August L. Mayer, dated March 20, 1929, in which he identifies the present portrait with no. 492 of his Goya catalogue, and states that it is a good, well-preserved work from the hand of Goya, dating about 1800, at the latest 1803.

4750- Painted about 1800-03

Collection of Don Luis de Bayó, Bilbao

Collection of Don Eugenio L. de Bayó, New York, 1928

From Boehler and Steinmeyer, Inc., New York, 1929

Recorded in August L. Mayer, *Francisco de Goya*, 1924, p. 171, no. 492 (entitled *Young Lady with Fan*)

Recorded and illustrated in Alfred M. Frankfurter, *An American Appreciation of Goya*, *The Antiquarian*, March 1931, vol. 16, p. 30 (as *The Court Lady, an Unknown Subject*)

[See illustration]



[NUMBER 45]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

46. *HENRY DUNDAS, 1st VISCOUNT MELVILLE*. Seen at waist length to half left, looking toward the observer; wearing a dark gray coat with high standing collar, white stock and jabot, and powdered and curled tie-wig. Draped wine red hanging in the background, disclosing sky and landscape at lower left. (*McCann*)

29 x 24 inches

2000- Henry Dundas, 1st Viscount Melville (1742-1811), fourth son of Robert Dundas of Arniston, Lord President of the Scottish Court of Session, was born at Edinburgh. Married on August 16, 1761, Elizabeth, daughter of David Rannie of Melville Castle. Became solicitor-general to Scotland in 1766; appointed lord-advocate in 1775; M.P. for Midlothian, 1774. He entered the cabinet as home secretary in 1791. From 1794 to 1801, was secretary of war under William Pitt, with whom he was on terms of special friendship. Elevated to the peerage as Viscount Melville and Baron Dunira in 1802; offered an earldom in 1809, which he declined.

The portrait is accompanied by a printed brochure enclosing a statement by Mr. W. Roberts, the original of which is now unavailable, which reads as follows: "As will be seen from my 'Catalogue Raisonné' of John Hoppner's works, that artist painted several members of the ancient and distinguished Scottish family of Dundas, of which the most eminent was Henry Dundas, first Viscount Melville (1742-1811) of whom biographies have been written and many portraits by various artists have been painted. This admirable one of him comes now from a connection of the Dundas family."

From the John Levy Galleries, New York, 1930

Exhibited at the John Herron Art Institute, Indianapolis, Indiana, 1942-1944

[See illustration]



[NUMBER 46]

GEORGE ROMNEY

BRITISH: 1734-1802

47. *MRS JOHN CHAWORTH MUSTERS*. Represented at half length to half left, and looking at the observer; wearing a large black hat trimmed with white ostrich plumes; her hair a light chestnut slightly powdered, and worn in curls to her shoulders. Her dress is black with a white lace fichu, and small red scarf about her shoulders. Landscape background. (*McCann*) 30 x 25 inches

8000-
Mary Anne Chaworth was the sole heiress of Chaworth of Annesley, Nottinghamshire, and married in 1805, John Musters of Coldwick Hall, Nottinghamshire, known as the "King of Gentlemen Huntsmen". She was the "Mary" of Byron's poem, "The Dream". Her grandson, George Chaworth Musters (1841-1879), a commander in the Royal Navy, was known as the "King of Patagonia".

Collection of Sir John Ramsden, Bart., Bulstrode, Gerrard's Cross, Bucks

From Duveen Bros., New York, 1933

From M. Knoedler & Co., Inc., New York

Exhibited at the Society of Liberal Arts, Joslyn Memorial, Omaha, Nebraska, 1942-1944

[See illustration]



[NUMBER 47]

GILBERT STUART

AMERICAN: 1755-1828

48. *SIR ROBERT LISTON, G.C.B.* Half-length figure in black velvet coat and white stock, facing half left, with folded arms; a distinguished face with gray eyes and fresh complexion set off by a white wig, with black queue ribbon. Background of dark red drapery, with a glimpse of sky at the left. (*McCann*) 29 x 24 inches

Robert Liston (1742-1836), second son of Patrick Liston, Esq., of Torbanehill, West Lothian, Scotland; Secretary to the Embassy at Madrid (1783) and Minister (1783-1788); Minister at Stockholm (1788-1793) and Ambassador at Constantinople (1793-1796), marrying in the latter year Henrietta Marchant. He was Ambassador at Philadelphia and Washington between 1796 and 1802, and at the Hague (1802-1804), returning to diplomatic life again (1811) as Ambassador to Turkey, where he remained until 1821, when he finally retired on a pension, dying in Edinburgh in his ninety-fourth year, 'the father of the diplomatic body throughout Europe'.

5560- This portrait was formerly considered to be by Raeburn, and is so erroneously inscribed upon the back of the canvas; was shown as such at the Scottish National Exhibition at Edinburgh in 1884, and has been catalogued in the following works; Sir Walter Armstrong, *Raeburn*, 1901, p. 106; Edward Pennington, *Raeburn*, 1904, p. 238; James Greig, *Raeburn*, 1911, p. 51. It was, however, already correctly listed as a Stuart in Mason's standard work (*v. infra*) published in 1879.

Painted in Philadelphia about 1798

Collection of Henrietta Ramage Liston (m. 1843 Sir William Foulis), grandniece and heiress of the sitter

Collection of Sir William Liston-Foulis, 10th Bart., Willbur Towers, Corstorphine, Gogar, 1920

From M. Knoedler & Co., Inc., New York, 1920

Collection of Mrs Elbert H. Gary, New York, 1934

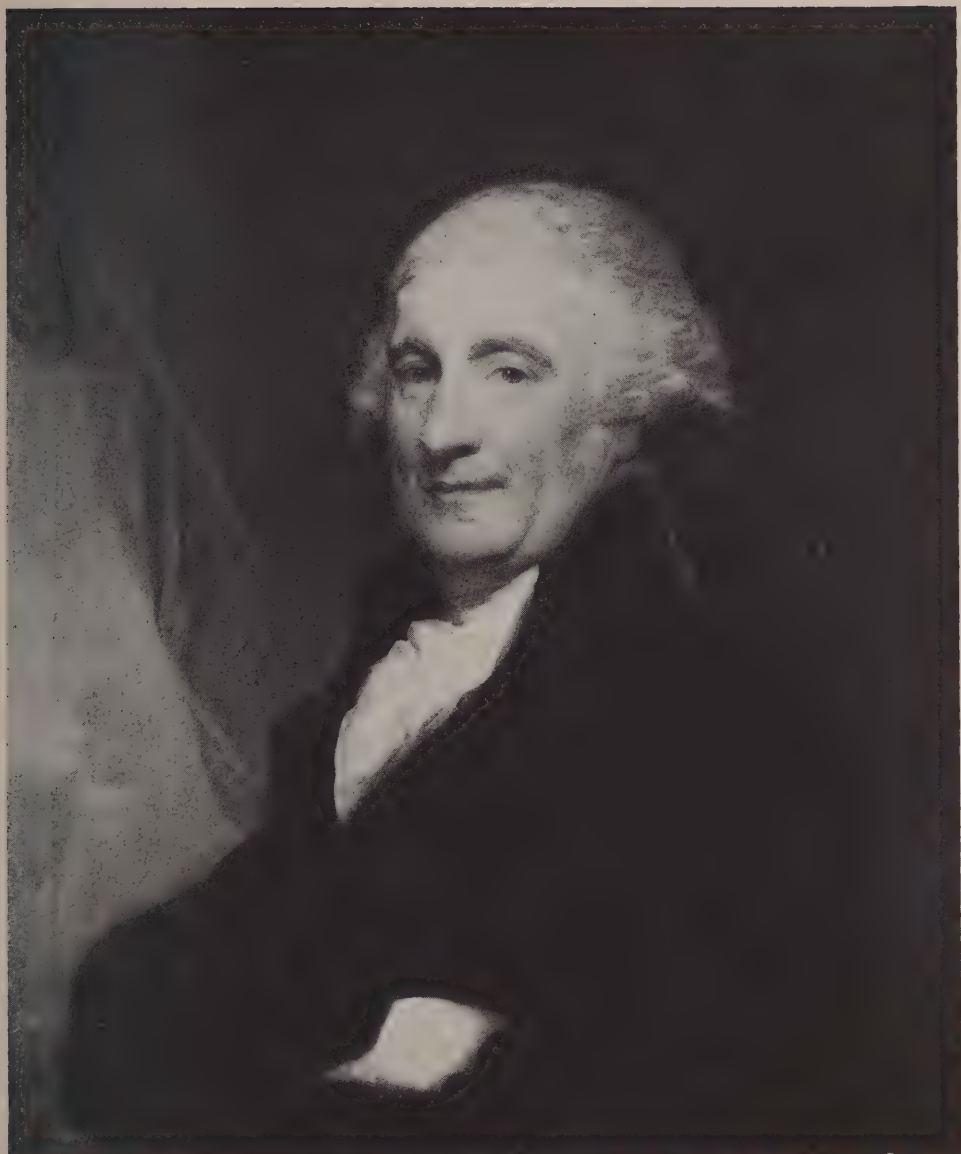
Exhibition of Scottish National Portraits, Edinburgh, 1884, no. 280

Exhibited at the Dallas Museum of Fine Arts, Dallas, Texas, 1942-1944

Recorded in George C. Mason, *Life and Works of Gilbert Stuart*, 1879, p. 215

Recorded and illustrated in Lawrence Park, *Gilbert Stuart*, 1926, no. 493, vol. I, p. 478, and vol. III, p. 295

[See illustration]



[NUMBER 48]

49. *THE BLUE BOY (MASTER TENNANT)*. Full-length portrait of a fair-haired child in blue suit trimmed with red, standing in profile to the left, beside a boulder with paper and pencil in his hands, his head turned looking toward the observer; a vine and wildflowers growing at the left. In the background at the right, an embankment with trees screening the blue sky. (*Long Island Private Collector*)

50 x 40 inches

Note: A printed brochure encloses an essay on the painting by W. Roberts, dated London, June 16th, 1926, (quoted below) together with a copy of an endorsement by Mr Roberts of the same date; with an article from the *Daily Telegraph* (July 13, 1929) at the time the 'Blue Boy' came to America from London; the *Story of a Picture: Artist's Challenge to Reynolds* by R. R. Tatlock; and a biographical sketch of the artist, extract from *Painters and Their Works*, by R.N. James (vol. II, p. 511).

Mr Roberts writes: "The legend that Gainsborough painted his celebrated picture to disprove a theory of Sir Joshua Reynolds need not be discussed here: the picture itself is a triumph of art. What Gainsborough attempted with success was within the range of other artists, and we have overwhelming evidence that George Romney made two attempts and was successful in both. The earlier of his two 'Blue Boys', Master Lushington, was painted in 1782... The later of the two 'Blue Boys' was Master Tennant who sat in 1789...

"It is with Master Tennant as the subject of Romney's 'Blue Boy' that we are now solely concerned; and it justly ranks as one of Romney's most charming pictures of child life, practically unknown to the general public.

"The Tennant family descends from the Tennants of Westmoreland and Yorkshire, an ancient house which had lands at Dent in the former County, and afterwards at Scothton, near Richmond, Co. York; the name appears amongst the landed gentry of Yorkshire in the time of Henry VI, 1434...

"The earliest definite record we have of Master Tennant's ancestors is a pedigree printed in S. Shaw's 'History and Antiquities of Staffordshire', 1798-1801 (p. 107) where William Tennant is described of Little Aston House, Staffordshire, and as having served as High Sheriff of the County. There can be no doubt that this William Tennant had accumulated a fortune in London; and that in spite of being in business he had the right to bear arms.

"His son, also William Tennant, was born about 1754... he also was of Aston House, as well as of Shenstone, in the same County, of which he was Deputy Lieutenant, and Lieut. Col. of the Staffordshire Militia... He married as his first wife Mary, daughter of the Rev. John Wylde, Rector of Albridge, Staffordshire; she died in Harley Street, London, on August 8th, 1798; he married secondly, Miss Debonnaire, his cousin, 'a lady of large fortune', and died in 1803. By the first wife William Tennant had an only son and heir, the subject of Romney's 'Blue Boy'. It is especially interesting to note that the boy's mother, the first Mrs Tennant, only two or three years earlier—about 1786-7—sat to Thomas Gainsborough for her portrait, a three-quarter length, in a pale blue dress, which is now in the J. Pierpont Morgan collection in New York.

"The William Tennant who sat to Romney was born about 1783, entered Eton in 1794... entered Christ Church College, Oxford, taking his M.A. degree on March 14th, 1804. In the latter year, on June 1st, he married (according to Burke's 'Peerage') Maria Charlotte, daughter of Charles, first Baron Yarborough (she died in 1840). He died at Kemp Town, Sussex, on March 13th, 1835.

[Continued



[NUMBER 49]

Number 49—Concluded]

"Master Tennant sat to Romney nine times for this portrait in 1789, April 24th, May 2nd, 5th, 13th, 22nd, 29th, June 10th, 17th; and in Romney's Account Book is the entry: 'Sent home to Aston Hall, Staffordshire, June 17th, 1790; paid in full by Mr Tennant 50gs., June 22nd, 1789.' These facts are quoted in the 'Catalogue Raisonné' of Romney's works by Humphry Ward and W. Roberts. 1904, p. 155. The 'Half-length' quoted there, also from Romney's Account Book, refers, not to the size of the figure, but to the size of canvas, i.e., 50 in. by 40 in., on which the whole length of the little boy was to be painted.

"The portrait was acquired privately from one of William Tennant's descendants, by the late Mrs Burns (the late Mr J. Pierpont Morgan's sister), and from her was inherited by her son, Mr Walter S. M. Burns, who disposed of it with other pictures in May last, on giving up his residence at 50 Grosvenor Street, London." The brochure does not accompany the painting, but is available for reference to the purchaser.

Painted in 1789

Collection of Mr Tennant, Aston Hall, Staffordshire

Collection of Sir Charles Tennant, Bart., 1912

Collection of Mrs Burns, London

Collection of Walter S. M. Burns, Esq., her son, London, 1926, no. 147, illustrated in the catalogue

From Thomas Agnew & Son, London

From the Ehrich Galleries, New York

Winter Exhibition, Burlington House, London, 1893

Recorded in Lord Ronald Sutherland Gower, *George Romney*, 1904, p. 112, no. 33

Recorded in Sir Herbert Maxwell, *George Romney*, 1902, p. 171, no. 33

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. II, p. 155 (described as a *half-length*, see note)

Illustrated in the Burlington Magazine, August 1929, p. xxxii

Described and illustrated in The Club-Fellow, August 28, 1929, p. xviii

Described in the International Studio, September 1929, pp. 55 and 57

Described and illustrated in the Antiquarian, September 1929

Described and illustrated by Edward Alden Jewell, *American Welcomes Another Blue Boy*, New York Times Magazine, September 1, 1929, p. 10

Described and illustrated in *Kunst und Künstler*, October 1929, vol. xxviii, part 1, p. 40

Described and illustrated in the Pantheon, October 1929, p. 487

[See illustration facing page 46]

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

50. *HENRY*, 3rd *EARL OF SUSSEX*. Portrayed at three-quarter length, standing to half left and looking toward the observer, dressed in crimson velvet and ermine peer's robes, his right hand resting on a table on which is a coronet; his left hand at his hip covered by the full sleeve. Architectural background with a golden brown drapery at the left. (*McCann*)

50 x 40 inches

1900-
Henry Yelverton (1729-1799) was the second son of the 1st Earl of Sussex; succeeded his brother as 3rd Earl in 1758. Married, first, in 1757, Hester, daughter of John Hall of Mansfield Woodhouse, Co. Notts; secondly, in 1778, Mary, daughter of John Vaughan, of Bristol. The earldom of Sussex and viscounty of Longueville became extinct at his death in 1799; but the barony of Grey de Ruthyn devolved upon his grandson, the son of his deceased daughter, Lady Barbara Gould.

Sittings were in December, 1759; paid for before 1760 by Lord Sussex. Memo in Reynolds' pocketbooks: "November 1759. Lord Sussex to be finished in three weeks."

Painted in 1759

Collection of Lord Donington

From the Paul Reinhardt Galleries, New York, 1927

Exhibited at the Grosvenor Gallery, London, 1884, no. 72

Exhibited at the William Rockhill Nelson Gallery of Art, Kansas City, Missouri, 1942-1944

Mentioned in Chas. Robert Leslie, R.A. and Tom Taylor, M.A., *Life and Times of Sir Joshua Reynolds*, 1865, vol. I, p. 178

Described in Algernon Graves and Wm. Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. III, p. 947

Described in Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 232

Recorded in Ellis K. Waterhouse, *Reynolds*, 1941, p. 46

Engraved by R. B. Parkes, 1874

[See illustration]



[NUMBER 50]

GEORGE ROMNEY

BRITISH: 1734-1802

51. *MAJOR-GENERAL JAMES HARTLEY*. Full-length standing figure, facing the observer and looking to half right, holding the bridle of his horse with his right hand; wearing a scarlet uniform coat with black facings and a gold epaulette, with white waistcoat and breeches, and rose sash; holding a black hat in the left hand. Landscape background with wide expanse of sky. (*N. Y. Private Collector*)

98 x 64¾ inches

2000- James Hartley (1745-1799), Indian Officer; aide-de-camp to Governor of Bombay, 1770; repulsed Mahrattas at Doogaur, 1780; appointed Lieutenant-Colonel of the 75th Foot, October 24, 1787; defeated Hussein Ali at Calicut, 1790; Major-General, 1796; supervisor and magistrate for the province of Malabar, and was second in command of the Bombay army against Tippoo Sahib, 1799. Died at Cannanore.

Sittings were in 1783, 1784, and 1786. On January 17, 1789 was received of S. Hartley, Esq., for the full-length portrait of Col. Hartley with a horse, £105.

Painted in 1783

Collection of Asher Wertheimer, London, 1913

Described in Humphry Ward & W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. II, p. 72

[See illustration]



[NUMBER 51]

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

52. *DONNA POLYXENA SPINOLA, MARCHESA DE LEGANES*. Portrayed at almost full length, seated to half left, her arms resting on the arms of her chair, holding gloves in the right hand; wearing a black gown with pointed stomacher trimmed with jeweled buttons and with jeweled chain hanging from her right shoulder. A lace-edged goffered ruff and pearl earrings frame her face. In the background, a Gothic brocade hanging between two columns. (McCann) 73 x 45¼ inches

10000-
Polyxena Spinola was the daughter of Ambrogio Spinola, the great Genoese hero of the time, and his wife Giovanna Basadonna. Ambrogio was the famous commander of the Spanish forces in the Netherlands, and as a man and a general seems to have thoroughly deserved all the praise and glory which he earned from his contemporaries, worthy of his high place in military annals and in the history of Europe. He has the proud distinction in art of being the hero of Velasquez's *Capture of Breda*, in the Prado, Madrid. The Spinola family was one of the greatest in Genoa, second only and actual rivals to that of Doria. Polyxena married Don Diego Filippo Gusman, Marchese di Legañes, Ambassador from Philip IV of Spain to the Republic of Genoa. According to all accounts, Van Dyck painted Polyxena more than once; one of these portraits passed to Spain, and is now in the Prado in Madrid, another is in the Galleria Doria in her native town. A portrait of Polyxena and her husband together has disappeared, but a full-length portrait of the proud grandee, Legañes, is among the fine works by Van Dyck in the collection of Earl Cowper at Panshanger. See Lionel Cust, *vide i*.

Painted in 1625-27

Collection of Duke Philippe de Croy, Château Moyland, Cleve, 1642

Collection of Baron Alexander von Spaen, Château Moyland, Cleve, 1662

Collection of the Prince Elector of Brandenburg (Frederick III), Château Moyland, Cleve, 1695

Collection of Frederick the Great, Château Moyland, Cleve, 1767

Collection of Baron Adriaan von Steengracht, Château Moyland, Cleve, 1904

From the F. Kleinberger Galleries, New York

From the John Levy Galleries, New York, 1931

Exhibition of Art, Düsseldorf, 1904, no. 261

Eighth Loan Exhibition of Old Masters, Paintings by Anthony Van Dyck, Detroit Institute of Arts, Detroit, 1929, no. 20, illustrated in the catalogue

Exhibited at the John Herron Art Institute, Indianapolis, Indiana, 1942-1944

See Lionel Cust, F.S.A., *Anthony Van Dyck, An Historical Study of His Life and Works*, 1900, pp. 41-42

Described in Prof. Paul Clemen, *Die Kunstdenkmäler der Rheinprovinz*, 1911, vol. 1, p. 137

See Karl Baedeker, *The Rhine Including the Black Forest and the Vosges*, 1917, p. 18

Described and illustrated in W. R. Valentiner and L. J. Walther, *Eighth Loan Exhibition of Old Masters, Paintings by Van Dyck*, 1929 (Detroit Institute of Arts), no. 20

Described and illustrated in Gustav Glück, *Van Dyck*, 1931, (Klassiker der Kunst), p. 539, illustrated p. 177

[See illustration]



[NUMBER 52]



[NUMBER 53]

CORNELIS DE VOS

FLEMISH: 1585-1651

53. *PORTRAIT OF A NOBLEMAN*. Three-quarter-length figure, in black doublet and coat with wide goffered ruff and transparent lawn cuffs, with the insignia of a guild on his right sleeve. He stands to half right, looking toward the observer, holding gloves in his left hand which he rests on a table covered with a scarlet and black patterned cloth. Inscribed at upper right *Anno Aetatis Suae* 34, and dated 1626. (McCann)

Cradled panel: 43 x 32½ inches

From the John Levy Galleries, New York, 1930

Exhibited at the John Herron Art Institute, Indianapolis, Indiana, 1942-1944

[See illustration]



[NUMBER 54]

FRANS FLORIS (FRANS DE VRIENDT)

FLEMISH: 1529-1570

54. *CHARITY*. Full-length half-nude allegorical figure, in rose and green draperies with jeweled girdle and headdress, seated nursing one of four infant *putti*, a second infant whispering over her shoulder, and a third carrying flowers in his arms; in the foreground a jeweled reliquary and ewer.

Panel: 41 x 33 inches

Note: The attribution to Frans Floris is that of the Kleinberger Galleries, New York.

From the Peltzer Collection, Amsterdam

From the Kleinberger Galleries, New York

[See illustration]

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

55. *THE MADONNA IN GLORY*. The Madonna in a blue green robe and swirling brown scarf is supporting the Child, Who stands on a globe poised amid clouds in front of her; at either side are angels in saffron and rose draperies playing upon a viol and a lute. (*Bondy*) 57¾ x 52¼ inches

Note: Dr. Glück (see below) describes the above painting as "the best example by Van Dyck of the several repetitions of this composition, one being in the Accademia di S. Luca at Rome, engraved by P. de Balliu, J. Pitau and Th. van Kessel. The present example is said to come from the collections of King Louis XIV, Sir Robert Strange, Captain Brown (1775), M. Robit (1801, Smith *sic*, p. 97, no. 335), J. Alnutt (1863), John Chapman, and J.C. Walter Whitby."

Collection of Arthur L. Nicholson, New York, 1933

Collection of Della V. Chrysler, Parke-Bernet Galleries, Inc, New York, 1941

Recorded in Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1831, vol. III, p. 97, no. 335

Recorded in Jules Guiffrey, *Sir Anthony van Dyck, His Life and Work*, 1896, p. 267, no. 52

Recorded and illustrated in Dr. Gustav Glück, *Van Dyck* (Klassiker der Kunst), 1931, pl. p. 217

Subject engraved by P. de Balliu, J. Pitau, Th. van Kessel; and in mezzotint by J. Smith and Becket

[See illustration]

Withdrawn



[NUMBER 55]

TITIAN (TIZIANO VECELLIO)

VENETIAN: c. 1477-1576

56. *THE MIRROR LEGEND*. A nude female figure reclining upon crimson draperies, her back half-turned to the observer, her face in profile, as a man in scarlet lifts a bandage from her eyes; before her another figure, in rich apparel, holds a mirror to her view. In the background, sheep are grazing upon a slope, beside two conversing shepherds, the green field enclosed by the heavy foliage of trees at the left; at the right, a traveler climbs a hill. 53 x 71 inches

Note: While this picture has always been exhibited as *Susannah and the Elders*, it is more probably an *Allegory of Truth*. It was shown at the Art Treasures Exhibition at Manchester in 1857, and at the Royal Academy in 1871, as a Titian; and was seen by Crowe and Cavalcaselle before 1877, when still uncleaned, and considered by them to have "some of the peculiarities common to the disciples of the mixed school of Titian and Pordenone and that it was probably by Giulio Campi." After the purchase by Mr Welsh, it was cleaned, effecting extensive changes in the appearance of the picture. It was then pronounced by experts, including Dr Osvald Siren, to be a genuine work by Titian, and was so described at great length in an article appearing in the *Sun* and *New York Herald*, Sunday, April 28, 1920.

Collection of the Rt. Hon. Earl of Dudley, London, 1900

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc, 1938

Art Treasures Exhibition, Manchester, 1857, no. 254

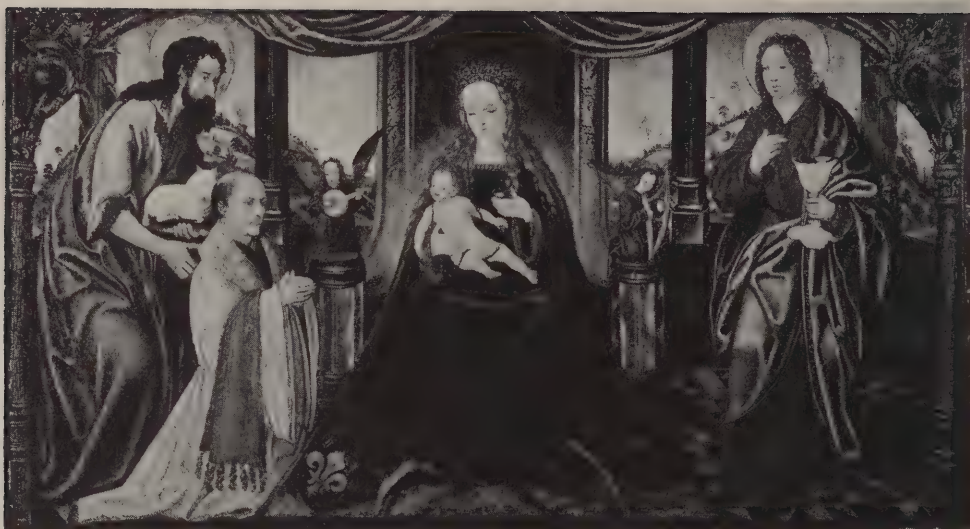
Royal Academy Exhibition, London, 1871, no. 365

Described in Crowe and Cavalcaselle, *Titian: His Life and Times*, 1877, vol. II, pp. 461-2

[See illustration]



[NUMBER 56]



[NUMBER 57]

SCHOOL OF COLOGNE

CIRCA 1510

57. *MADONNA AND CHILD WITH SAINTS AND DONOR*. Enthroned figure of the Madonna seated at centre wearing a trailing blue green mantle and dark gown lined with fur, trimmed with pearls and jeweled crown. She holds the nude Child Who plays with a coral rosary to Whom she is offering an apple. Kneeling on her throne at either side are child angels making music. Standing at the right, S. John the Evangelist in scarlet gown with rose cloak; at the left, S. John the Baptist in mauve robes, holding a lamb, and the donor in white gown kneeling with hands folded in adoration. In the background a balustrade and columns, with a view of hilly green landscape. (N. Y. Private Collector)

Cradled panel: 21 3/4 x 41 inches

Collection Roetgen, Godesberg

Exhibited at the Wallraff-Richartz Museum, Cologne

[See illustration]



[NUMBER 58]

MARCO BASAITI

VENETIAN: c. 1470-c. 1530

58. *THE VIRGIN AND CHILD WITH SS. PETER AND ANDREW*. Three-quarter-length figures, the Virgin at centre in rose gown and bluish green mantle, holding the nude Child and the Gospel, S. Peter at the left in gray and saffron, with scarlet volume and key, and the bearded S. Andrew at the right in scarlet hooded mantle and mauve robe. Landscape background, with mountains, a winding stream, buildings, and grazing sheep. (*Abeles*)

Cradled panel: 19¼ x 26½ inches

Exhibition of Italian Renaissance Painting, Museum of Fine Arts, Springfield, Mass., 1936

[See illustration]



[NUMBER 59]

BALDASSARE PERUZZI

UMBRO-SIENESE: 1481-1536

59. *MADONNA AND CHILD*. Half-length figure of the Madonna facing half right with head inclined before a figured cloth-of-honor, wearing a crimson gown with blue cloak; holding the nude Child in her arms. Landscape background with trees at the left, and two figures and view of mountains at the right. (*Kolle*)

Oval panel: 19¾ x 15¾ inches

Note: The attribution is based on the following certificate by Dr W. Suida dated New York, August 1941, which accompanies the painting: "In this charming Madonna picture with the blessing Infant Christ—on panel, oval 19¾ x 15¾ inches—are combined the characteristics of the Sieneese and the Umbrian tradition. Especially the influence of Pinturicchio is evident.

"I believe that Baldassare Peruzzi could have painted this picture during an early phase of his activity. This attribution is supported by the fact, that there is an undeniable similarity with Baldassare's mural paintings in S. Onofrio in Rome, which had been begun in 1503.

"The state of preservation of our Madonna-picture is superior to that of the murals."

Exhibited in the Brooklyn Museum, Brooklyn, N. Y., 1926



[NUMBER 60]

MILANESE MASTER

CIRCA 1520

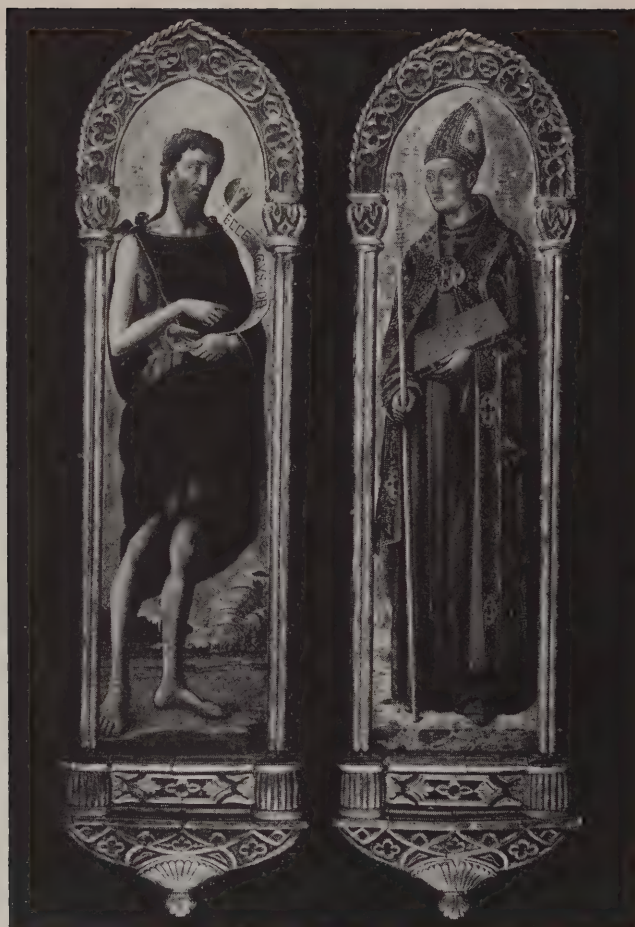
60. *MADONNA AND CHILD*. Three-quarter-length figure of the Madonna in scarlet gown and blue green mantle with maize-colored lining, with a white veil binding her hair; seated before a landscape, suckling the Child. In the background, a wood of green trees at the left, and an open vista at the right, with houses and a figure, and mountains in the distance. Dated on the neckline of the Madonna's gown *Milano MDXXI* . . . (*Guggenheim Foundation*)

28 x 22¼ inches

Collection of the Duke of Alba

Collection of Count Orloff, Petrograd

Collection of Dr George Reuling



[NUMBERS 61 AND 62]

ANTONIO VIVARINI

VENETIAN: fl. 1440-1476

61. *S. JOHN THE BAPTIST: ALTAR PANEL.* Full-length standing figure of the saint in a hairshirt almost covered by an olive green mantle; holding an inscribed philactery. Gold background. (*Abeles*)

Arched panel: 55 x 13 inches

Companion to the following

Collection of Achillito Chiesa, New York, 1930

[See illustration]

ANTONIO VIVARINI

VENETIAN: fl. 1440-1476

62. *S. LOUIS OF TOULOUSE: ALTAR PANEL.* Full-length figure of the saintly bishop wearing a jeweled mitre and cope richly embroidered with fleurs de lis. Gold background. (*Abeles*)

Arched panel: 55 x 13 inches

Companion to the preceding

Collection of Achillito Chiesa, New York, 1930

[See illustration]

ALTICHIERO DA ZEVIO

ITALIAN: C. 1320-1385

63. *FOUR FRESCOS*. One depicting the Madonna at half length in a rose gown patterned in black, seated on an architectural throne, with the child standing on her right knee. Together with three fragments taken from the same composition. (*Kolle*)

38¾ x 26¼ inches and 26 x 26 inches

BRONZINO (ANGELO ALLORI)

FLORENTINE: C. 1502-1572

64. *CAMILLA MARIA DE' MEDICI, SECOND WIFE OF COSIMO I*. Bust-length portrait slightly to the left of a young woman in striped crimson gown and pearl gray underdress with high collar, her hair dressed with jewels. Inscribed above with name of sitter. (*Kolle*)

Panel: 24¼ x 18½ inches

Note: The attribution is based on a MS authentication by Dr W. Suida, dated New York, August 1941 (which will be given to the purchaser): "The bust portrait of Camilla Maria de' Medici (according to the inscription)—on panel 23¼ x 17½ in.—is in my opinion a work by Angelo Bronzino. The characteristics of his brushwork are visible in the better preserved parts of the picture, for instance the garment."

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

LEANDRO DA PONTE BASSANO

ITALIAN: 1557-1622

65. *PORTRAIT OF A VENETIAN ADMIRAL*. At three-quarter length, standing to half left beside a table, resting the right hand on his plumed helmet; wearing gold damascened and laminated armor, with lace-edged collar, and crimson trunks. At the left, an aperture and view of a ship at sea. (*Kolle*)

46 x 39 inches

Note: The attribution based on the following MS authentication by Dr W Suida, dated New York, August 1941 (which will be given to the purchaser): "This beautiful portrait of a Venetian Admiral—on canvas 46 x 39 in.—is in my opinion a characteristic late work of Leandro Bassano (died April 15, 1922).

"The brushwork of this great portrait painter is visible especially in the powerful head, while the hands, the armour and some accessories show the characteristics of a younger artist, who already had adopted the technique of the XVIIth century."

From the Ehrich Galleries, New York

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

JOSE RIBERA (School of)

SPANISH: XVII CENTURY

66. *S. PETER*. Head and shoulders of a bearded saint, turned to the left and looking upwards, the features reflecting a strong light from above. Dark background. (*Kolle*)

19½ x 16½ inches

Note: Accompanied by a MS certificate by Dr W Suida, dated New York, October 1941, which states: "This head of an old man is a studio variant of Jusepe de Ribera's signed half-figure of St. Peter in an American collection, exhibited in the 'Masterpieces of Art' Exhibition, New York, 1940 (no. 116)."



[NUMBER 67]

SANO DI PIETRO

SIENESE: 1406-1481

1700- 67. *S. SIGISMUND, KING OF BURGUNDY*. Half-length figure to half right, wearing royal robes of crimson and gold brocade, the sleeves showing a lining of gray fur; his head with crown and halo in gold *bulino* work. He holds in one hand a palm, in the other a globe. Dark background. (*Abeles*)

Arched and cradled panel: 30½ x 16½ inches

Note: With a MS certificate by Prof. Tancred Borenius, dated London, January, 1929, which will be given to the purchaser.

From the Howard Young Galleries, New York

Sixteenth Loan Exhibition of Old Masters, Italian Paintings of the XIV to XVI Century, Detroit Institute of Arts, 1933, no. 55 (as *St. Louis of Toulouse*)

Described and illustrated in Tancred Borenius, *A Painting by Sano di Pietro*, the Pantheon, October, 1929, p. 463.

[See illustration]

HANS MEMLING (Follower of) XVI CENTURY

1200- 68. *PORTRAIT OF A LADY*. Waist-length figure to half left of a woman in black gown edged with fur, showing wine red undersleeves and a shirred white guimpe, her face framed by a transparent starched hennin; her hands, adorned with rings, are folded, resting on a marble parapet. Light green-gray background. (McCann)

Panel: $13\frac{3}{4} \times 10\frac{1}{2}$ inches

From the Ehrich Galleries, New York

From the John Levy Galleries, New York, 1929

Exhibited at the Society of Liberal Arts, Joslyn Memorial, Omaha, Nebraska, 1942-1944

GERARD DAVID (School of) FLEMISH: XV CENTURY

350- 69. *MADONNA AND CHILD*. Before an arched gold background is the half-length figure of the Virgin Mother in crimson and greenish blue robes, her head tilted and resting upon that of the Child, Who nestles at her breast. Background of later date. (Abeles)

Panel: $12\frac{1}{2} \times 8$ inches

Collection of Don Luis Ruiz, New York, 1936

SIR ANTHONY VAN DYCK (School of) FLEMISH: XVII CENTURY

140- 70. *SACRIFICE OF ABRAHAM*. The elderly Abraham in blue, mauve and white robe, with a knife in his hand arrested by the angel; the nude Isaac lying in the foreground, a figured scarlet drapery over his knee. (Kolle)

52×40 inches

Collection Zarbarella, Milan

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1926

ADRIAEN HANNEMAN DUTCH: 1600-1671

62- 71. *PORTRAIT OF THE ARTIST*. Portrayed at bust length, leaning the left arm over the back of his chair, and looking towards the observer; wearing a black doublet and mantle showing white lawn cuffs and cravat, with curled light hair falling to his shoulders. Inscribed at upper right *Adrian Hanneman History & Portrait Painter in the Reign of Charles the 1st.* (Marlowe)

$33 \times 26\frac{1}{4}$ inches

Collection of Prince Anatole Demidoff, Florence

Collection of Baron Moritz Königswarter, Vienna

Collection of Sir William Van Horne, Montreal

DIRK STOOP DUTCH: 1610-1686

170- 72. *LANDSCAPE WITH FIGURES AND CATTLE*. Hilly landscape with an arched stone bridge spanning a narrow stream on the left shaded by trees. In the foreground, a boy in a scarlet jacket is resting with his dog beside a group of cattle, a goat and a white horse. On the horizon, in the middle distance, three travelers, two with horses. (N. Y. Private Collector)

Panel: $15\frac{1}{2} \times 23\frac{1}{2}$ inches

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

73. *LATE SUNSET*. The orange light of a setting sun at the horizon, reflected in the cloud forms, and diffused through a landscape of green meadows with several tall trees at the left, and woods in the middle distance. Fallen logs occupy the left foreground. At the right, two women and a child accompanied by a lamb wander through the long grass. Signed at lower left G. INNESS, and dated 1893. $40\frac{1}{2} \times 54$ inches

3250-
Note: "This picture, and five others, were considered by Inness to be his most important works. It is one which was long considered and meditated upon. As the canvas stands, it probably has six paintings on it, for Inness painted it over and over again to obtain the exact effect he desired. Each time after he had worked on it he would leave it for a time to ponder over it. At this time he was working for the golden glow quality. It was finished before he left his New York studio to live in Montclair. It is the picture against which he was photographed (this photograph was made by me). The 'Late Sunset' was among the pictures which were sold at the auction of his works in 1895, after Inness' death.

During the time he was working on the picture he fell and broke his right wrist while leaving a train. His physician forbade him to paint, but Inness saw a certain thing he wished to do to the canvas, so I supported his arm while he made the brush strokes." (Signed) Elliott Daingerfield.

From the George Inness Sale, New York, 1895

Collection of G. E. Tewksbury, New York

From the John Levy Galleries, New York, 1921

From M. Knoedler & Co., Inc., New York, 1922

Collection of C. Bai Lihme, Chicago, 1924

From M. Knoedler & Co., Inc., New York, 1926

Collection of Colonel James Elverson, Philadelphia

Exhibited at the Cincinnati Museum Association, Cincinnati, 1921

Exhibited at the Buffalo Fine Arts Academy, Buffalo, 1925

Exhibited at the Union League Club, New York, 1926

[See illustration]



[NUMBER 73]

EUGENE LOUIS BOUDIN

FRENCH: 1824-1898

1450-74. *PAYSAGE ET RIVIERE*. A wide placid river flowing between marshy green banks, with cattle grazing on the shore at left before scattered farm houses, figures in the middle distance; other cattle grazing on the bank at right, a skiff moored nearby. Pearl gray cloudy sky reflected in the water. Signed at lower right E. BOUDIN, and dated '93. (*Marlowe*)

20 $\frac{1}{4}$ x 29 $\frac{1}{4}$ inches

Collection of S. C. Millett, Jr.

[See illustration]



[NUMBER 74]



[NUMBER 75]

Withdrawn

GEORGE MORLAND

BRITISH: 1763-1804

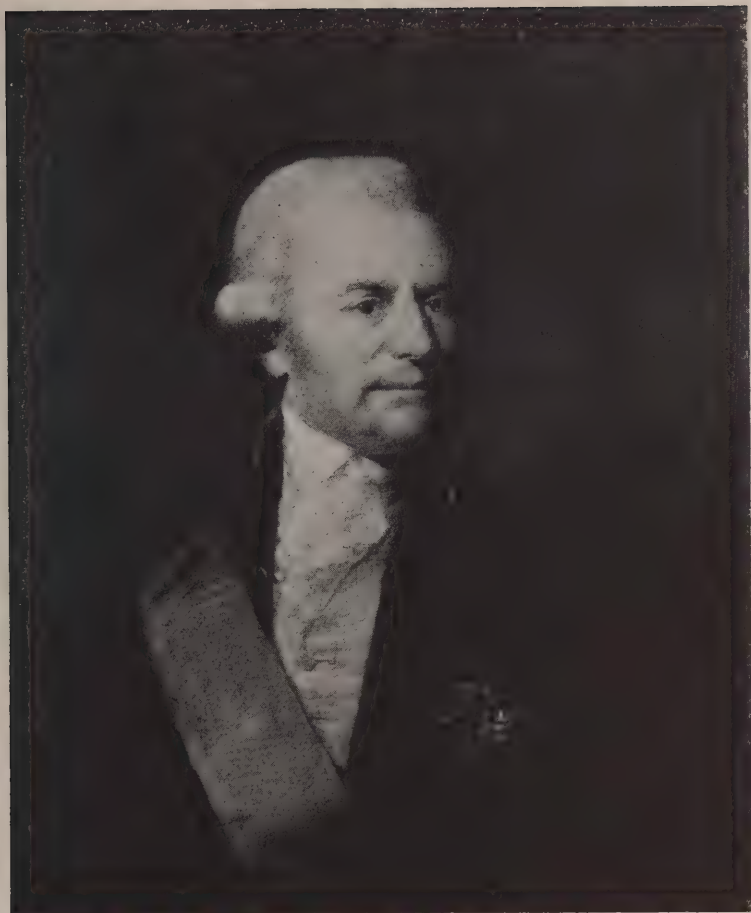
75. *SQUIRE J. B. HEATH*. Waist-length figure to half right within a painted brown oval, in double-breasted blue coat with brass buttons, and frilled white jabot. Signed at right, G. MORLAND, and dated 1794. (*N. Y. Private Collector*) 30 x 25 inches

From Wallis & Son (The French Gallery), London, 1909

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1920

Collection of Marie Louise Patterson, Parke-Bernet Galleries, Inc, 1938

[See illustration]



[NUMBER 76]

FRANCIS LEMUEL ABBOTT

BRITISH: 1760-1803

76. *LORD MACARTNEY*. Waist-length portrait of a gentleman with powdered periwig and sideburns, looking to half right, wearing a sapphire blue coat and cream-colored waistcoat with lace jabot and red ribbon and star of the Order of the Bath. (N. Y. Private Collector)

30 x 25¼ inches

George Macartney, 1st Earl Macartney, K.B. (1737-1806), diplomatist and Colonial Governor, envoy extraordinary at St. Petersburg, 1764-7; Chief Secretary for Ireland, 1769-72; Captain General and Governor of the Caribbean Islands, 1775-9; Governor and president of Fort S. George (Madras), 1780-6; Irish privy councilor, 1788; created Earl Macartney and Viscount Macartney of Dervock in the Irish peerage, 1792; ambassador extraordinary and plenipotentiary to Peking, 1792-4; Governor of the Cape of Good Hope, 1796-8; wrote 'An Account of an Embassy to Russia', 'A Political Account of Ireland', and 'Journal of the Embassy to China', all published in Barrow's 'Memoir' of him (vol. II).

Collection of the Earl of Portarlington, Emo Park, Portarlington
From Arthur Ackermann & Son, Inc., New York

[See illustration]



[NUMBER 77]

BRITISH SCHOOL

EARLY XVIII CENTURY

1150- 77. *VIEW OF LONDON*. View of Wren's Monument (commemorating the Great Fire), a white steeple rising in the distance; pedestrians and children and horse-drawn carts and carriages animate the street, before the terra cotta and gray façades of the buildings. Blue cumulus sky. (N. Y. Private Collector)

19¾ x 31¾ inches

From Thomas Agnew & Sons, London

Collection of J. P. Morgan, Parke-Bernet Galleries, Inc, 1944

[See illustration]

Withdrawn

JOHANN HEINRICH WILHELM TISCHBEIN

GERMAN: 1751-1829

78. *MISS LEFORT, READER TO THE LANDGRAVINE OF HESSE CASSEL*. A young woman in a white gown with leghorn hat seated on a bench reading. Park background with a fountain on the right, mountains in the distance. (N. Y. Private Collector)

28½ x 25½ inches

Note: Miss Lefort, a member of the Tannius family, was Dame Lectrice to the Landgravine of Hesse Cassel; is seen reading in the park of Wilhelmshöhe.

JOHN OPIE, R.A.

BRITISH: 1761-1807

700- 79. *BOY AND KITTEN*. Portrait of a boy in fawn coat, clasping in his arms a gray and white kitten, and leaning on a stone parapet, looking towards the observer. A rose vine in bloom grows over the parapet. Landscape background with trees and sky. (*Marlowe*) 30 x 25 inches

Note: Accompanied by a MS certificate by Mr W. Roberts, reading as follows: "This is one of the several pictures of boys painted in his earlier days by John Opie. Some of these are described by J. J. Rogers in his work on Opie, and also by Miss Earlane in her later book. It is very probable that the boy here represented is a real portrait of the son of one of his clients, but his name has not come down to us. It is an engaging picture of young life."

Exhibited at the Royal Academy, London, 782, no. 224 (erroneously entitled *Boy with Dog*)

Collection of Mrs Impey, relative of the artist

Collection of W. Grapel, London, 1875, no. 79

Collection of Lord Dunmore, London

ABRAHAM VAN DIEPENBECK

FLEMISH: 1596/9-1675

750- 80. *LAMENTATION OVER CHRIST*. Nude figure of Christ laid on a white cloth supported by Nicodemus, with the Virgin in hooded cloak, S. John the Evangelist in scarlet mantle, and the three Marys mourning Him. (*N. Y. Private Collector*)

26 x 32¾ inches

Note: The composition based on the painting by Rubens, *Christ Lamented by His Friends*, from the Lichtenstein Gallery, Vienna. See Rudolf Oldenbourg, *P. P. Rubens* (Klassiker der Kunst), p. 76. Another composition by Rubens using the figure of Christ in the same perspective is in the Antwerp Museum (Oldenbourg, p. 77).

✓ 2 ✓ SIR ANTHONY VAN DYCK and DANIEL SEGHERS (Attributed to)

FLEMISH EARLY XVII CENTURY

82. *PUTTO AND GARLAND OF FLOWERS*. A *putto*, partly covered with a red drapery, leaning against a rocky ledge, enclosed by a garland of flowers composed of red and white tulips, dahlias, asters, and other field flowers; at his feet a drum and other objects. Sky background. (*N. Y. Private Collector*)

38¼ x 28¾ inches

12 ✓ GUIDO RENI AND ATELIER

BOLOGNESE: 1575-1642

83. *PENITENT MAGDALENE*. Full-length figure of the Magdalene in gray mantle, seated at the entrance to a cave, gazing upwards, resting her left hand on a skull; at the right, a cross attached to the ledge of rock. Overhead two flying nude cherubs, one with olive green drapery. Background of hilly landscape with the fading light of a sunset. (*N. Y. Private Collector*)

82 x 63 inches



[NUMBER 84]

FRANÇOIS XAVIER WINTERHALTER (School of)

GERMAN: 1806-1873

84. *EMPEROR NAPOLEON III*. Three-quarter-length figure, standing to half right before a crimson drapery and a column, a vista of landscape seen at the right. He wears a cutaway black coat with gold epaulettes and red ribbon, collar, and cross of the Légion d'Honneur, and star of the St. Esprit, with ermine-lined crimson mantle; holding a sceptre in the right hand which rests upon a table. (*N. Y. Private Collector*)

51 x 37 inches

Note: Similar composition to the full-length portrait of Napoleon III by Winterhalter in the Museo Napoleonico, Rome.

Companion to the following

[See illustration]



[NUMBER 85]

FRANÇOIS XAVIER WINTERHALTER (School of)

GERMAN: 1806-1873

85. *EMPRESS EUGENIE*. Portrayed at half length, standing to the left and looking toward the observer, wearing a white bouffant gown with pearls and jeweled tiara, and the blue and white ribbon and pendant of an order. At the left a red-covered table with a jeweled crown resting upon a cushion. Draped crimson hanging in the background, with a fluted column and landscape at the left. (*N. Y. Private Collector*)

51 x 37 inches

Note: After the famous portrait of Empress Eugénie by Winterhalter in the Musée National at Versailles.

Companion to the preceding

[See illustration]



[NUMBER 86]

JEAN BAPTISTE ROBIE

BELGIAN: b. 1821

86. *FLOWERS AND STRAWBERRIES*. A bright light centred upon a nosegay of pink and yellow roses placed upon a shelf; in the foreground a chalice wrought with a frieze depicting the birth of Venus; at the right a blue and white plate filled with strawberries. Signed at lower right J. ROBIE. (N. Y. Private Collector)

Panel: $26\frac{3}{4} \times 19\frac{3}{4}$ inches

Collection of Mary J. Morgan, New York, 1886

Collection of Mrs Harold Horne, New York, 1917

[See illustration]

FRANCOIS ADOLPHE GRISON

FRENCH: 1845-1885

50- 87. *THREE CAVALIERS*. Seated at the table in the foreground is a cavalier in brown doublet, reading a document, his sword hanging on a chair before a casement window at the left; standing before him are two attentive listeners in rose and gray doublets, with sword belts and capes, and plumed cavalier hats. Signed at lower right GRISON. (N. Y. Private Collector)

30 x 22¾ inches

AUGUST RIEDEL

BAVARIAN: 1799-1883

10- 88. *PEASANT COURTSHIP, ALBANO*. A young girl in red skirt and fawn jacket, with a kerchief about her head, resting at the side of a mountain path, a boy at her side in native costume, carrying a hand organ over his shoulder. Vista of valley and mountains in the distance. (Kolle)

60¼ x 42¼ inches

MAX GAISSER

GERMAN: b. 1857

600- 89. *THE TRIPTYCH*. A seventeenth century interior lighted by a wide casement window, with figures seated about a table at centre richly laden with *objets d'art*, a cardinal in scarlet robes at the left, and an *antiquaire* standing behind the table exhibiting a carved ivory triptych of the Crucifixion. Signed at lower right MAX GAISSER. (N. Y. Private Collector)

Panel: 21¼ x 26 inches

MARTIN RICO Y ORTEGO

SPANISH: 1833-1908

260- 90. *VENICE: CANAL SCENE*. Vivid blue sky reflected in the water of a narrow canal bordered by white façades of buildings. A figure with a parasol appears on a roof terrace; another at an entrance by the water under an awning. In the middle distance an arched bridge. Signed at lower right RICO. (Long Island Private Collector)

Panel: 11¼ x 6¼ inches

Collection of F. O. Matthiessen, New York, 1902

JOHN A. LOMMAX

BRITISH: fl. 1890

140- 91. *THE STRANGE SANCTUARY*. A youth in light green Louis XIV costume with hip boots, sitting before a burning hearth, with his counselor, an old man, seen in profile at the right, wearing a scarlet band about his head. Signed at lower right JOHN A. LOMMAX. (N. Y. Private Collector)

Panel: 16 x 11¾ inches

[END OF SALE]

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